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L.A. Dance Project

Office of Arts + Cultural Programming

PEAK Performances at Montclair State University

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PROGRAM NOTES

Winterbranch (1964)

The concept for *Winterbranch* came from what Merce Cunningham referred to as “facts in dancing.” Two such facts are the act of falling and, unless one stays on the ground, the subsequent act of rising. The dance began with Cunningham crawling slowly across the stage carrying a flashlight, followed by the dancers engaging in a series of falls, in both slow and fast motion, eventually clustering together to fall and rise as a cohesive group. Cunningham asked Robert Rauschenberg to think of the lighting as if it were nighttime, with automobile lights flashing in faces, reminiscent of walking along a dark highway. Rauschenberg dressed the dancers in sweat suits and sneakers, with black paint under their eyes. La Monte Young’s music for the piece, 2 *Sounds*, consisted of “the sound of ashtrays scraped against a mirror, and the other, that of pieces of wood rubbed against a Chinese gong.”

Quintett (1993)

Lyrical, committed, and moving, *Quintett* is a quiet masterpiece set to Gavin Bryars’s *Jesus’ Blood Never Failed Me Yet*. On a stage filled with bright, white light, *Quintett* brilliantly evokes and develops Bryars’s themes of loss, hope, fear, and joy. In *Quintett* the dancers set into motion a seamless flow of duets, solos, and trios in counterpoint to the heartbeat of Bryars’s music. Weaving and tumbling, the dancers create an eddying force that grows in fluid, joyous complexity—a torrent containing, in its bright, vital vision, an awareness of its own eventual end.

ABOUT THE ARTISTS

Benjamin Millepied (Founding Director/Choreographer), born in Bordeaux, France, began his dance training at age eight with his mother, a former modern dancer. After studying ballet at the Conservatoire National de Lyon, Millepied came to New York in 1992 to study at the School of American Ballet, where he received numerous prestigious awards. In 1995, he joined the New York City Ballet, rising to the rank of principal dancer by 2001. There he danced lead roles in ballets by notable choreographers, including George Balanchine, Jerome Robbins, and Peter Martins and originated roles in new works by Robbins, Martins, Angelin Preljocaj, Mauro Bigonzetti, Alexei Ratmansky, and Christopher Wheeldon. Millepied retired from New York City Ballet in 2011.

A renowned choreographer, Millepied has created works for some of the world’s best-known dance companies and artists, including the New York City Ballet, Paris Opera Ballet, American Ballet Theatre, Mikhail Baryshnikov, Mariinsky Ballet, Geneva Opera Ballet, Lyon Opera Ballet, and Pennsylvania Ballet. In 2010, Millepied became a Chevalier in France’s prestigious Ordre des Arts et des Lettres (Order of Arts and Letters). That year, he choreographed and starred in Darren Aronofsky’s award-winning feature film *Black Swan* and directed his first short film. In 2011, Millepied directed five short films for a multimedia performance entitled *Portals*. In 2012, he directed the musical staging for the La Jolla Playhouse’s production of *Hands on a Hardbody*, which is scheduled to premiere on

Broadway in spring 2013. Also in 2012, Millepied announced the creation of his new company, L.A. Dance Project, now touring the United States and internationally into 2013.

Merce Cunningham (1919–2009) (Choreographer) was a leader of the American avant-garde throughout his 70-year career and is considered one of the most important choreographers of our time. Constantly experimenting and collaborating with groundbreaking artists from every discipline, Cunningham expanded the frontiers of dance and contemporary visual and performing arts.

Born in Centralia, WA, Cunningham began his professional dance career at 20 with a six-year tenure as a soloist in the Martha Graham Dance Company. In 1944, he presented his first solo show and in 1953 formed the Merce Cunningham Dance Company as a forum to explore his groundbreaking ideas. Together with John Cage, his partner in life and work, he proposed a number of radical innovations, chief among them that dance and music may occur in the same time and space but should be created independently of one another. They also made extensive use of chance procedures, abandoning musical forms, narrative, and other conventional elements of dance composition. Cunningham earned some of the highest honors bestowed in the arts, including the National Medal of Arts (1990), the MacArthur Fellowship (1985), Japan’s Praemium Imperiale (2005), and the British Laurence Olivier Award (1985). Cunningham established the Merce Cunningham Trust in 2000 and developed the precedent-setting Legacy Plan prior to his death, to ensure the preservation of his artistic legacy.

William Forsythe (Choreographer) was raised in New York and initially trained in Florida with Nolan Dingman and Christa Long. He danced with the Joffrey Ballet and later the Stuttgart Ballet, where he was appointed resident choreographer in 1976. Over the next seven years, he created new works for Stuttgart and ballet companies in Munich, The Hague, London, Basel, Berlin, Frankfurt am Main, Paris, New York, and San Francisco. In 1984, he began a 20-year tenure as director of Ballett Frankfurt, where he created many works, including *Artifact*, *Impressing the Czar*, and *Limb’s Theorem*. After the closure of Ballett Frankfurt in 2004, he established The Forsythe Company, a new, more independent ensemble. Forsythe’s most recent works are developed and performed exclusively by the Company, while his earlier pieces are featured in the repertoire of virtually every major ballet company. Awards received by Forsythe and his ensembles include four New York Dance and Performance “Bessie” Awards and three Laurence Olivier Awards. His honors include the title of Commandeur des Arts et Lettres (1999) from the government of France, the German Distinguished Service Cross (1997), the Wexner Prize (2002), and the Golden Lion (2010).

Forsythe’s performance, installation, and film works have been presented in numerous museums and exhibitions. He has collaborated on the development of new approaches to dance documentation, research, and education and is

regularly invited to lecture and give workshops at universities and cultural institutions. Forsythe is an honorary fellow at the Laban Centre for Movement and Dance in London, holds an honorary doctorate from The Juilliard School in New York, and is a current A. D. White Professor-at-Large at Cornell University (2009–2015).

Nico Muhly (Curatorial Collective/Composer, *Moving Parts*) has composed a wide scope of work for ensembles, soloists, and organizations, including the American Symphony Orchestra, Boston Pops, Carnegie Hall, Chicago Symphony, countertenor Iestyn Davies, violinist Hilary Hahn, New York City Ballet, New York Philharmonic, Paris Opera Ballet, soprano Jessica Rivera, and designer/illustrator Maira Kalman. Born in Vermont in 1981 and raised in Providence, RI, Muhly graduated from Columbia University with a degree in English Literature. In 2004, he received a master’s in music from The Juilliard School, where he studied under Christopher Rouse and John Corigliano. www.nicomuhly.com.

Christopher Wool (Visual Installation, *Moving Parts*) was born in Chicago in 1955 and moved to New York in the 1970s. Since the mid-1980s, Wool’s work has been the subject of numerous international gallery and museum exhibitions, including a survey of his work at the Museum of Contemporary Art in Los Angeles in 1998. In 2013, the Guggenheim Museum in New York will present a major retrospective of his work.

Rodarte (Costume Design, *Moving Parts*) was founded in Los Angeles by Kate and Laura Mulleavy. The Mulleavys have won numerous awards and accolades and were nominated for best costume design at the 16th Annual Critics’ Choice Movie Awards for their work in *Black Swan*. In March 2011, *Rodarte: States of Matter* was on view at the Museum of Contemporary Art, followed by the *Rodarte: Fra Angelico Collection* exhibition at the Los Angeles County Museum of Art. In May 2012, the Mulleavys designed costumes for the LA Philharmonic’s *Don Giovanni* production, with set design by Frank Gehry.

Roderick Murray (Lighting, *Moving Parts*) has been designing lighting and installations for performance nationally and internationally since 1989. His lighting designs for Benjamin Millepied, with whom he has collaborated since 2006, include four world premieres at venues in Europe and the US, including New York City Ballet, Lyon Opera Ballet, American Ballet Theatre, Ballet du Grand Théâtre de Genève, and the Lyon Festival de la Danse. Murray has also designed the lighting and environments for many important innovators in dance and choreography including Ralph Lemon, Kimberly Bartosik, Wally Cardona, and Yanira Castro as well as many other artists, including Paul Simon, Sekou Sundiata, and Susan Marshall.

Stephen Galloway (Ballet Master, *Quintett*) was a principal dancer with William Forsythe’s Ballett Frankfurt from 1986 to 2004 and in 1990 was appointed head costume designer/style coordinator. He has been the art director for fashion houses and has staged fashion shows for Yves Saint Laurent, Costume National, Versace, and Issey Miyake. He has been a creative consultant and choreographer for the Rolling

Stones’ world tours and music videos since 1997. His costume work has been seen internationally in productions by American Ballet Theatre, the Paris Opera, La Scala Opera, and many film opera and television projects. He has received Bessie, Laurence Olivier, and Nijinsky Awards for his work as a dancer and costume designer with the Ballett Frankfurt.

Jennifer Goggans (Ballet Master, *Winterbranch*) began dancing in her hometown of Owensboro, KY, continued her studies at the Nutmeg Ballet, and received her BFA in Dance from SUNY Purchase. She has performed with the Louisville Ballet, MOMIX, Chantal Yzermans, and Christopher Williams and was a member of the Merce Cunningham Dance Company from 2000 until its closure in 2011. Goggans became a faculty member of the Merce Cunningham Studio in 2005 and was named assistant to the director of choreography in 2011. She has staged Cunningham works for the Augusta Ballet, Verb Ballet, Yale Dance Theater, Los Angeles Dance Project, and the Paris Opera Ballet. Goggans has also studied fashion design at the Fashion Institute of Technology and has created costumes for various New York choreographers.

Thomas McManus (Ballet Master, *Quintett*) is a graduate of the North Carolina School of the Arts. His early work and experience in New York included improvisational performances at Westbeth Studios, dancing with a chamber ballet repertory company, a season with American Ballet Theater II, and the Broadway musical *Cats*. Moving to Germany, he danced from 1986 to 1999 with William Forsythe and the Ballett Frankfurt. Since 1999, he has been a member of the performance group “commerce,” which he founded with Nik Haffner. He currently choreographs for many different venues, teaches Forsythe repertory to major ballet companies, and teaches improvisation workshops throughout Europe and America.

Jone San Martin (Ballet Master, *Quintett*) is a dancer/choreographer, born in Donostia, San Sebastián, Spain. She studied with Mentxu Medel in San Sebastián, then at the Institut del Teatre in Barcelona and at Mudra International in Brussels. After working at several companies, including the Compañía Nacional de Danza in Madrid, Ulmer Theater in Germany, and with Jacopo Godani in Brussels, she joined the Ballett Frankfurt in 1992 under the direction of William Forsythe. She has been a member of The Forsythe Company since 2004.

Frances Chiaverini (Dancer), born in Pittsburgh, received a BFA from Juilliard in 2003. She then joined the Netherlands Dance Theater, where she performed works by Kylián, Van Manen, Naharin, Tekeuchi, Foofwa d’Imobilitéé, and Lightfoot/Leon. Since her return to the US, she has collaborated with various artists such as Millepied, Aronofsky, Ratmansky, Adam Barruch, Pontus Lidberg, and Shannon Gillen. She has choreographed works for the Netherlands Chamber of Commerce, Children’s Museum of Amman, and Reverb Festival and was granted a prize by the National Society of Arts and Letters.

Julia Eichten (Dancer) grew up in Minnesota and received her BFA from The Juilliard School. Upon graduation she received the Hector Zaraspe Award for choreography. While at Juilliard she performed works by Stijn Celis, Benjamin Millepied, Ohad Naharin, Alexander Ekman, and Mark Morris. She has worked professionally with Camille A. Brown & Dancers and Aszure Barton & Artists.

Charlie Hodges (Rehearsal Director/Dancer), a former member of Phi Beta Kappa and a Mary Gates Research Scholar, graduated summa cum laude from the University of Washington, earning High Honors degrees in dance and architecture. He has performed extensively with the Sacramento Ballet, Im’ij-re, and Twyla Tharp. He was voted the Best Male Dancer of 2003 by the European Critics’ Choice Awards, made his Broadway debut in 2006 in the Tharp musical *Movin’ Out*, and won the 2010 Fred Astaire Award for Best Male Dancer on Broadway for the creation of his role, Marty, in the Tharp/ Sinatra musical *Come Fly Away*.

Morgan Lugo (Dancer), a native of Wilmington, NC, trained at North Carolina School of the Arts and recently graduated from SUNY Purchase. At Purchase, he worked with such choreographers as Lar Lubovitch, Doug Varone, Stephen Petronio, and Paul Taylor. In 2011, during his final year at Purchase, Lugo made his professional debut with Morphoses under the direction of Lourdes Lopez and artistic director Luca Veggetti.

Nathan Makolandra (Dancer) began dancing and choreographing in South Carolina. He is a recent graduate of The Juilliard School, under the direction of Lawrence Rhodes, where he performed works by Alexander Ekman, Nacho Duato, Jerome Robbins, Bronsilava Nijinska, and José Limón. Makolandra enjoys teaching and choreographing across the US, Canada, and beyond. In addition, he choreographed a dance/music video for UK artist Richard Walters. Upon graduation, Makolandra received the Hector Zaraspe Prize for Choreography.

Amanda Wells (Dancer) began her formal dance training at the San Francisco Ballet School. She continued to train and perform with Boston Ballet and Richmond Ballet Company. Wells then relocated to attend NYU’s Tisch School of the Arts and, upon graduation, joined the Stephen Petronio Company, where she created new works, toured, and taught master classes across the US, Europe, Asia, and Australia.

Dimitri Chamblas (Curatorial Collective) joined the Paris Opera’s dance school at age 10 and later studied contemporary dance at the Conservatoire National de Lyon. In 1994, he choreographed *Soli-Bach*, working with Jean-Paul Gaultier, Andy Goldsworthy, Jean le Gac, and composer Heiner Goebbels. In 1996, Chamblas collaborated with Mathilde Monnier to create the “research and writing residence” for artists to create personal creative space outside the traditional production process. Chamblas is the co-founder of Association Edna with choreographer Boris Charmatz. Together they have organized events, performances, and

exhibitions worldwide. In 2002, Chamblas partnered with producer Jean-Jacques Cabuy and Karen Barel to found SAME, a company that produces video music, commercials, Web content, and other audiovisual works. In 2011, Chamblas and Millepied began a film-producing partnership, which remains active and ongoing.

Charles Fabius (Curatorial Collective), a graduate of the Royal Academy Utrecht (The Netherlands) in musicology and theater history, started his career as music editor in his native country. He moved to Paris, where he co-founded the Paris Opera school for young singers, Ecole d’Art Lyrique, in 1979. He became artistic program director at the Paris Grand Opera in 1983. Through the nineties, he ran a prominent artist management agency from Paris, managing the worldwide career of Robert Wilson. He has been decorated by the French government with the Chevalier des Arts et des Lettres. In 2001, he moved to New York as artistic and executive director of the Byrd Hoffman Watermill Foundation. Since 2007, Fabius is consulting producer for performing arts projects at the Guggenheim Museum, NY.

Matthieu Humery (Curatorial Collective) was appointed vice president and specialist head of sales of the photographs department for Christie’s New York in 2007. During his tenure at Christie’s, Humery has overseen the sale of numerous prestigious collections. Prior to Christie’s, Humery worked from 2001 until 2005 in Paris and New York as a specialist in photographs, contemporary art, and 20th century design and has since been consultant to numerous organizations, notably the Magnum Agency, the Luma Foundation, and the Watermill Foundation/Robert Wilson Art Collection. He holds master’s degrees in Art History from both the Free University in Berlin and the Sorbonne, where he is currently working toward his PhD.

L.A. DANCE PROJECT

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Lighting Director **Roderick Murray**
Company Manager **Kathryn Luckstone**
Rehearsal Director **Charlie Hodges**
Stage Manager **Jenna Woods**
Legal Counsel **Christopher D. Macdougall**
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L.A. Dance Project presenting partners: Chatelet (Paris), Sadler’s Wells (London), and Maison de la Danse (Lyon).

Tour management: IMG Artists, Julia Glawe, Johanna Rajamäki; DLB Performing Arts, Didier Le Besque.

L.A. Dance Project thanks the Jerome Robbins Foundation, Anne Bass, and Denise and Andrew Saul for their generous support.

Special thanks to Van Cleef & Arpels.

Dance

Dance

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Peak Performances presents:

Regional Debut!
L.A. Dance Project

Founding Director **Benjamin Millepied**

Curatorial Collective **Charles Fabius, Dimitri Chamblas, Matthieu Humery, Nico Muhly**

Dancers **Frances Chiaverini,* Julia Eichten, Charlie Hodges, Morgan Lugo, Nathan Makolandra, Amanda Wells****

**Quintett*: 10/25 and 10/26.

***Quintett*: 10/27 and 10/28.

PROGRAM

Moving Parts (2012)

Choreography **Benjamin Millepied**

Music **Nico Muhly**

Visual Installation **Christopher Wool**

Costume Design **Kate and Laura Mulleavy of Rodarte**

Lighting **Roderick Murray**

Musicians **Hideaki Aomori** (clarinet); **Michi Wiancko** (violin),

Nico Muhly (recorded organ)

Premiere: September 22, 2012, The Music Center, Los Angeles.

Commissioned by Glorja Kaufman Presents Dance at the Music Center, Los Angeles.

Winterbranch (1964)

Choreography **Merce Cunningham**

Music **La Monte Young, 2 Sounds**

Décor and Costume Design **Robert Rauschenberg**

Lighting **Robert Rauschenberg**, reconstructed by **Beverly Emmons**

Staging **Jennifer Goggans**, assisted by **Robert Swinston**

Premiere: March 21, 1964, Wadsworth Atheneum, Hartford, CT.

Winterbranch is performed by L.A. Dance Project with the permission and cooperation of the Merce Cunningham Trust.

Quintett (1993)

Choreography **William Forsythe** in collaboration with

Dana Caspersen, Stephen Galloway, Jacopo Godani,

Thomas McManus, and Jone San Martin

Music **Gavin Bryars, Jesus' Blood Never Failed Me Yet**

(© Schott Music GmbH & Co. KG, Mainz)

Costume Design **Stephen Galloway**

Lighting **William Forsythe**

Staging **William Forsythe, Stephen Galloway,**

Thomas McManus, Jone San Martin

Premiere: October 9, 1993, Opernhaus, Frankfurt am Main.

Duration: 1 hour 45 minutes, including two 15-minute intermissions.

In consideration of both audience and performers, please turn off all electronic devices. The taking of photographs or videos and the use of recording equipment are not permitted. No food or drink is permitted inside the theater.

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Peak Performances

12/13
 SEASON



Credit: Benjamin Millepied

Regional Debut!

L.A. Dance Project

October 25-28, 2012

Alexander Kasser Theater

Montclair State University